

sively darker until the final and darkest color is reached. Since each successive color is darker than the preceding one, undercolors are always automatically cancelled. For the darkest colors, eggs are often left in dye overnight to achieve the necessary intensity. Since only six or a dozen eggs are decorated at one time, the entire process lasts several days.

Now comes the most exciting part: the removal of the wax. The egg may be placed on a soft cloth on a tray, and put into the oven until the wax "glazes", indicating it has reached its melting point. Remove and wipe gently with a cloth. Or, it may be held over a gas flame (a candle will blacken it) and a portion wiped at a time. The colors have been partly obscured by the wax but the full beauty of the finished pysanka will be revealed.

For a glaze, shellac thinned with alcohol is applied with a lintless cloth. Rub the entire egg with it very quickly and gently. Then set the egg on a clean surface and do not touch until dry. Repeat this process until the desired gloss is achieved.

When using two colors of the same intensity, it is necessary to bleach out the first color before applying the second. For example, when a large area of green is needed in a design, and the egg has just been dipped in bright red, Ukrainian women use "sauerkraut juice" to bleach out the red so that the green dye "takes" well. This can be done to achieve any number of effects, even to bleaching the egg after the last color for a very light background. Other bleaches such as a solution of water and baking soda, or a chemical bleach which will not damage the wax lines may be used.

The beauty of Ukrainian Easter eggs has long been recognized. What once seemed to be only an ancient tradition is now recognized as a distinct and well-developed branch of folk art, a definite contribution to world culture. Perhaps nothing better illustrates the Ukrainian feeling for beauty and form.

## EASTER IN UKRAINE

By VERA SPIKULA

All Christian peoples observe Easter in some distinct manner in which both the solemnity of the occasion and the happiness and hope which the holiday brings are brought out. This is true of the Ukrainians who have a number of general customs, sometimes somewhat modified in one area or another.

An important feature of Easter among them, as among other Slav nations, is the blessing of the Easter victuals before they are eaten. This food consists of a specially prepared bread called "paskha" (in some localities another bread "baba" is prepared in addition) and other food not eaten during the Lenten period, when a strict fast is adhered to. The other food consists of cheese, butter, eggs, sausage (ham, bacon, other meats, and horseradish.) On Holy Saturday the local priest goes to the homes of the parishioners and blesses this food which has been placed upon a table.

In certain districts the Easter food is blessed on Sunday morning after the Resurrection Matins. The food is brought to the church (in some instances on horseback) in baskets and set out after the Service on the floor of the main aisle in the church and down on the church grounds. After the priest blesses it, the "hospodar", man of the house, quickly rushes back home, so that he and his family may partake of the food. Both the communal and individual types of blessing Easter food are observed in America by Ukrainian immigrants and their descendants.

The egg, a symbol of new life, when properly decorated with various colors and intricate designs, becomes a special object of art called a "pysanka" or when simply done in

one color and perhaps a plain design is called a "krasanka". The "pysanky" are placed among the Easter food to decorate it before it is blessed, and are also used as gifts given to friends and the local priest who blesses the food. The task of making the "pysanky" is usually left to young girls. The colors are ordinarily red, black, white and yellow, and in some localities, blue, brown, and green are used. These colors are for the greater part obtained from herbs, vegetables and nuts. The ornaments are mostly geometric in design. Floral and plant life as well as some animal patterns are next in popularity. The designs in many areas become standard for specific villages, but, in general, originality is prominent and encouraged. In certain areas of Ukraine, like Lemkivchyna, they are made on Good Friday. Elsewhere, the free minutes during the busy Lenten period are devoted to the making of them.

During the last three day period of Lent, that is from the evening service of Holy Thursday to Easter Matins, the bells are kept silent as an indication of mourning. Not until the Easter Resurrection Matins are they again rung when the clergy and faithful joyously sing the Easter theme-song, "Khrystos voskrese iz mertykh, smertiu smert popraw; i suschym vo hrobikh zhivot daravaw," which translated says, "Christ is risen from the dead, trampling down (or, conquering) death by death and upon those in the tomb bestowing life."

We find in the native Ukraine certain customs observed that are other than devout. These are observed on the second and third days. Many sport events are carried on by the boys. The girls take part on the church lawn in "hajiwky", dances specially reserved for this time. Such pranks as throwing water on each other is done by boys and girls. Visiting friends, exchanging pysanky, eating delicacies are enjoyed by both young and old.

These customs that no longer can freely be practiced in Ukraine today, are fortunately nurtured in both North and South America, wherever Ukrainian natives and their children have settled. The last one mentioned, however, is not as commonly practiced in the United States. This is largely due to the manner of living and working in this country, where opportunities to assemble on week-days are very much limited.

## MUSIC OF UKRAINE

by Olga Dmytriw

The music of the Ukraine is simply composed and artistically harmonized by the composers of the country.

When the Ukrainian Folklore is being interpreted—one seems to see the mighty figure of the Ukraine rising, with its colossal wealth of youthful and untouched vitality, which made it possible for that unhappy country to tide over centuries of the most tragic history in the world. They show the very soul of that people, untouched and pure, full of love for God, Nature and Mankind. These songs are full of a wonderful tenderness and sympathy, of sweet melancholy, yet they are never weak or colorless, but always possess brightness, buoyancy and a peculiar humor that bubbles over with merriment. Then there are folk songs galore revealing customs and legends both heroic and humorously domestic.

Especially interesting are the Historic songs, for they relate often in detail the historical events of their country, customs and the phases of its evolution. With all that, these songs reproduce the emotions of the people and the manner in which they react to every important event.

## CANTICLES

To this class belonged the songs which made up the repertory of the popular bands called "Kobzars" or Ban-durists and were generally sung to the accompaniment of a lyre.

These hymns have greatly contributed to the religious and moral development of the Ukrainian people, and we may add they are amongst the finest creation in folk music handed down to us.

## XMAS AND NEW YEAR CAROLS

One of the most charming customs in the whole Ukraine, a country so full of beautiful old customs and traditions, consists of singing on the night before Xmas and on New Year's Eve beneath the windows of the principal houses. A merry troupe of boys and girls foregather, carry a picture representing a big star, decorated with colored paper; they wander from window to window, singing and expressing their best wishes to the master of the house. The window is then opened and the choristers rewarded, in the form of apples, nuts and similarly seasonable gifts, according to the wealth of the inhabitants.

## SPRING SONGS

In Ukraine, the coming of spring is praised in special songs called Vesnianky. These songs express the communion of man with all powers of nature; this communion is seen in the common instincts of life and its powerful revelation—love. For the old Ukrainians man was not something individual existing apart from the creation; he was considered rather as a part of the whole; as a particle of the Universal Life. The Spring songs were originally an accompaniment for ritual dances and consequently have preserved the rhythm of the latter.

## FOLK SONGS

The folk songs of the Ukraine, though comparatively unknown, is of great beauty. These collective creations of music from the people are full of vitality and even to the present times are in their full bloom.

The same songs ring out today under the blue skies of Ukraine as were sung ten centuries ago. This music might be said to hold a middle place between the somewhat conventional folk songs of Germany and the more dreamy and irregular music of Great Russia, than which it has more melody. Folk songs of the Ukraine are sometimes divided into "Dumki" (little thoughts) often in the minor, and "Shumki" (little noise) often suitable for the dance. The travelling companies of the Ukraine were well known for their musical plays of peasant origin, very melodious and abundant of dramatic incident.

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## Foreign Publications in the U. S.

Foreign language publications in the United States are continuing to play an important part in the field of public information, according to a recent survey made by the Common Council for American Unity. The survey revealed that there were eight hundred and fifty-seven publications in forty languages other than English published in the United States last year. Of these, 83, or almost ten per cent, are dailies. Thirty-seven are semi-weeklies, 295 weeklies, 61 semi-monthlies, 279 monthlies and 102 are published less frequently.

Heading the list numerically are 108 Spanish language publications, including 11 dailies. The German press is represented by 82 papers, with four dailies. Italian follows with 69 publications, including four dailies. The Polish group has 53 publications, with eight dailies, and the Lithuanian and Czech, each has 40 publications, including four dailies. Other groups with more than ten daily or weekly papers are Arabic, Finnish, French, Norwegian, Slovak, Swedish, Japanese and Chinese. There is but one publication in each of the following languages: Flemish, Georgian, Korean, Welsh, Windish, and Esperanto.

The total number of foreign language publications in the United States declined from 913 in 1951 to 857 in 1952, a decrease of 56. The loss was mainly among weekly publications; the number of daily publications remained the same. Ten weekly publications in Spanish and four each in Polish and Hungarian were among the casualties. The Russian language press showed the greatest gain, increasing from 19 to 33 publications, with ten new monthlies making their first appearance. Considerable gains also occurred in the Lithuanian and Ukrainian press.

There are also 228 publications issued in English by, or for, a number of language groups in the United States. Sixty-one percent, or 138 of these are Anglo-Jewish publications and for the most part appear weekly or monthly.

Albanian	4
Arabic	11
Armenian	18
Bulgarian	5
Byelorussian	4
Carpatho-Russian	10
Chinese	13
Croatian	11
Czech	40
Danish	8
Dutch	6
Esperanto	1
Estonian	3
Finnish	16
Flemish	1
French	28
Georgian (Gruzene)	1
German	82
Greek	22
Hebrew	17
Hungarian	47
Italian	69
Japanese	12
Korean	1
Latvian	3
Lithuanian	40
Norwegian	22*
Polish	53
Portuguese	17
Roumanian	8
Russian	33
Serbian	6
Slovak	29
Slovene	12
Spanish	108*
Swedish	25*
Ukrainian	28
Welsh	1
Windish	1
Yiddish	46

\* One weekly is published in Norwegian and Swedish, three monthlies and one quarterly in Portuguese and Spanish. The respective totals and the grand total are adjusted accordingly.

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## THE PROBLEM OF EXHIBITIONISM IN THE FOLK DANCE

IS OUR FOLK DANCE SOCIAL RECREATION  
OR VAUDEVILLE SHOW?

By Arthur Katona

An official of a farm organization that had withdrawn in disgust from a big-time folk festival remarked, "The festival is no longer folk; it is more like a flashy stage routine."

This comment should give pause to all of us who treasure the folk dance and its social values. It calls for some deep soul-searching on our part. Has exhibitionism so crept into our movement that we take it for granted and overlook its antisocial influence?

A prominent folk dance leader pointed out with bitterness the fact that folk dancers number only a "pitiful minority". This is a sadly ironic state of affairs, for the